

DEDICATED BY THE COMPOSER TO

HENRY E. WILLER

SPECIAL SOUVENIR EDITION . . .

PRESENTED BY

DIRECTOR CHRIST BACH

To the Patrons of His West Side
Tong Hall Symphony Concert

Sunday Afternoon, Dec. 13, 1891.



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THE WILLER MARCH.

BY DIRECTOR CHRIST. BACH.



DIRECTOR CHRISTOPHER BACH.



HIS excellent composition for the piano was composed by Director Christ. Bach, during June, 1891, on board an Atlantic Ocean Steamer en route to Europe. He named it the "Willer March," and dedicated it to a member of this Company expressly for the purpose of showing his friendship for the Company and assisting in commemorating the twenty-fifth anniversary of its founding by its present senior member, Mr. William Willer.

The March was publicly performed for the first time by Christ. Bach's Military Band, on July 25th, 1891, at a festival this Company arranged for the benefit of its employes, where it was so favorably received and commented upon that the Company decided to publish it in its present form for the piano, for the benefit of the public and

as a token of the Company's appreciation of the composer.

In professional musical circles, Christopher Bach is so well and favorably known, both in Europe and America, as a composer and a band and orchestra leader, that to such he needs no introduction. He came to Milwaukee in 1855, and in the same year organized his present orchestra, consisting then of six persons. It has steadily increased in members and is now considered one of the leading musical organizations of its kind in the country.

During the National Sængerfest at New Orleans in February, 1890, Mr. Bach was chosen Musical Director and requested to furnish his orchestra, which was on that occasion composed of 70 men. His work at that Festival, as Director of both orchestral and vocal numbers, elicited unbounded praise from every one of the large number of musical critics assembled there from all parts of the United States, and it was on all sides conceded that the musical success of the Festival was principally due to his conscientious and vigilant work and his superior musical abilities.

Mr. Bach is a proficient and assiduous writer of music, and has composed hundreds of different pieces of music, most of which have never been published. Quite a large number of his compositions are at present performed by orchestras and military bands in all parts of the United States and Europe.

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The other compositions in this issue are written in a lighter vein, and have been added principally for the benefit of less advanced pupils.

The within music has also been written for both Orchestra and Military Band; for further particulars address the Company.

* * * Duplicate copies of this piece of music will be sent free by mail to any address upon receipt of 16 cents in postage stamps or money for each copy.

THE WILLER MARCH.

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by CHR. BACH.

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system also includes a piano (*p*) dynamic. The fourth system features a 'Fine.' marking followed by a fortissimo (*ff*) dynamic. The fifth system concludes the piece.

dolce espressivo.

1. 2.

f

D.S. al

TRIO.

mf *p* *sonore.*

First system of musical notation, measures 1-6. The music is in 2/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. The melody features a series of eighth and sixteenth notes, with a crescendo leading to a forte (f) dynamic in measure 6.

il canto marcato.

Second system of musical notation, measures 7-12. The melody continues with a series of eighth and sixteenth notes, maintaining the forte (f) dynamic. The bass line consists of a steady eighth-note accompaniment.

Third system of musical notation, measures 13-18. The melody continues with a series of eighth and sixteenth notes, maintaining the forte (f) dynamic. The bass line consists of a steady eighth-note accompaniment.

Fourth system of musical notation, measures 19-24. The melody continues with a series of eighth and sixteenth notes, maintaining the forte (f) dynamic. The bass line consists of a steady eighth-note accompaniment.

Fifth system of musical notation, measures 25-30. The melody continues with a series of eighth and sixteenth notes, maintaining the forte (f) dynamic. The bass line consists of a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign, followed by two endings: 1. and 2.